Teaching World War Two with Primary Sources

A Project by
Eastern Illinois University
Teaching with Primary Sources
College of Education and Professional Studies

www.eiu.edu/~eiutps
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These resources were compiled and organized by the Teaching with Primary Sources program at Eastern Illinois University. For more information please contact Cindy Rich at cwrich@eiu.edu or visit our website at http://www.eiu.edu/~eiutps.
Curriculum Tool Objectives

Eastern Illinois University Teaching with Primary Sources developed this curriculum tool with two goals in mind.

The first goal is the basis for everything we do at EIU TPS, to familiarize students and teachers with Library of Congress digitized primary sources and collections and guide their use in inquiry-based research techniques. Interpreting historical documents, photos, map, posters, letters, music sheets and more help students gain a better understanding of history as the rich tapestry that it is, rather than a series of facts, dates, names and events.

The second is to help students connect on a personal level with the events, people, places and difficult conditions faced by American families, looking closely at some from Illinois, during World War II.

This booklet is divided into four parts:

- **Part One** looks at the use of primary sources in the classroom. Most of this information is from the Library of Congress Teaching with Primary Sources and American Memory websites.
- **Part Two** introduces a collection of primary sources in a variety of media types. It also includes an analysis tool for each based on many of the analysis tools available. The media types are represented by items from the Library of Congress, including the Veterans History Project, American Memory and Prints and Photographs. When possible, items relative to Illinois were used.
- **Part Three** is a compilation of World War II resources based on a compilation by Mark Hall, Digital Reference Specialist from the Library.
- **Part Four** is an introduction and overview of the Library of Congress’ incomparable collection of digitized primary sources, featuring an area created specifically for teachers.

At the back of this booklet is a bibliography of the primary sources included. A key point we emphasize in workshops is the importance of not simply using primary sources as “decoration”. Probably the greatest attribute of primary sources is what they offer to help us learn about people, places and events of our past that led us to the country we are today - our history! Having said that, I know that primary sources are powerful tools for engaging learners and throughout this booklet you will find items that appear to be decoration, but are somehow relevant and used to grab your attention. Please reflect on HOW you are using primary sources to expose students to the riches they offer.
Using Primary Sources in the Classroom
Why Use Primary Sources?

For years, historians and other educators have understood the value of primary sources in K-12 education. Two key reasons for including primary sources in the curriculum are:

1. Primary sources expose students to multiple perspectives on great issues of the past and present. History, after all, deals with matters furiously debated by participants. Interpretations of the past are furiously debated among historians, policy makers, politicians, and ordinary citizens. Working with primary sources, students can become involved in these debates.

2. Primary sources help students develop knowledge, skills, and analytical abilities. When dealing directly with primary sources, students engage in asking questions, thinking critically, making intelligent inferences, and developing reasoned explanations and interpretations of events and issues in the past and present.

Develop critical thinking skills...
Primary sources are snippets of history. They are incomplete and often come without context. They require students to be analytical, to examine sources thoughtfully and to determine what else they need to know to make inferences from the materials.

Understand all history is local...
Local history projects require students to “tell their stories” about familiar people, events, and places. Memories from an adults perspective provide a glimpse of history not available in a textbook. What evolves is the sense that world history is personal family history, which provides a compelling context for student understanding.

Acquire empathy for the human condition...
Primary sources help students relate in a personal way to events of the past coming away with a deeper understanding of history as a series of human events.

Consider different points of view in analysis...
In analyzing primary sources, students move from concrete observations and facts to making inferences about the materials. “Point of view” is one of the most important inferences that can be drawn. What is the intent of the speaker, of the photographer, of the musician? How does that color one’s interpretation or understanding of the evidence?

Understand the continuum of history...
It is difficult for students to understand that we all participate in making history everyday, that each of us in the course of our lives leave behind primary source documentation that scholars years hence may examine as a record of “the past.” The immediacy of first-person accounts of events is compelling to most students.

Photograph of Kelly's medals.  Absalom Kelly Collection (AFC/2008/001/1178), Veterans History Project, American Folklife Center, Library of Congress

Selecting Primary Sources

Here are some questions to answer before selecting primary sources for your students:

Interest

What kinds of sources are of particular interest to my students?

Reading Level

How difficult is the reading level of the primary source compared to my students' abilities? What might help my students comprehend this material (a glossary of terms, for example)?

Length

How long is the source? Do I need to excerpt a portion of the source given my students' abilities and/or classroom time constraints? How do I ensure that the original meaning of the source is preserved in the excerpt?

Points of View

Are various points of view on a given topic, event, or issue fairly represented in the sources I have chosen to use? Have I achieved proper balance among the competing points of view?

Variety of Sources

Have I included a variety of types of sources (e.g., published, unpublished, text, visual, and artifacts)?

Location

Where can I or my students find the sources we need (the school or public library, the local history society, over the Internet)?

Important Points to Consider

Be sure that the use of primary sources makes sense in the overall curriculum plan. Using too many primary sources or in the wrong places could cause them to lose impact.

Window Banner, 1942-1944. Clare Crane Collection (AFC/2001/001/1754), Veterans History Project, American Folklife
Why Do Primary Sources Offer Unique Inquiry-Based Learning Opportunities?

1. **Offer an object to look at & refer to.**
   Learners can point to the things that they see in the source. Digital primary sources can be enlarged and cropped to look closely at one section at a time. Students can go on to conduct research or read a textbook and then return to the primary source to use their new learning to see more details in the source.

2. **Connect to personal experiences.**
   Learners relate to primary sources on a variety of levels. Perhaps the relationship is as simple as the learner has taken a picture or written a letter, the learner may have visited the location where the primary source was created, or the source may connect with learner background knowledge about the subject or time period when the source was created. The first impulse that a learner has when looking at a primary source is connect what they see to their previous experiences. Making connections to previous knowledge and experiences is one of the most important factors in successful learning.

3. **Raise curiosity.**
   Primary sources are fragments of life that have survived. Whether the source is a picture, letter, map, sound recording, or oral history, the source does not come to the learner with an interpretation. Primary sources inspire questions such as: “What is this?” “Why was it made?” and “What might this tell me?”. Primary sources are real mysteries that learners with all levels of expertise can solve.

4. **Have multiple meanings.**
   The past is constantly being interpreted in new ways as discoveries are made. Primary sources may support multiple and novel interpretations. Because there is no one correct answer students are required to justify their thinking and use their own knowledge and experiences to develop unique interpretations of the primary source.

5. **Relate to multiple subjects.**
   Our experiences in life are not neatly divided into subject such as Science, Math, Music, Social Studies, and Language Arts. Rather our experiences usually relate in some ways to many subjects. Since primary sources are fragments from real life, the sources usually relate to many subjects. Learners may use their expertise in a particular subject to interpret and see details in a primary source. The same source maybe referred to in many subjects.

6. **Require reflection and making connections.**
   Learners can refer back to the same primary sources many times to find new discoveries. Just one quick glance at a source won’t be enough for a learner. Learners will need to revisit and think about what they see in a primary source. This thinking process encourages learners to reflect on their understanding or a topic and make connections between their knowledge and experiences.

Neighborhood fingerprint station: Fingerprints are your identification and protection during wartime - have the entire family take theirs now! (1941 or 42) Library of Congress, American Memory, By the People, For the People: Posters from the WPA, 1936-1943
How Do Teachers Use Primary Sources During Instruction?

When teachers **Connect** they:
Use primary sources to illustrate curricular topics, build context or background knowledge, generate thinking, and make connections with students. In the classroom, **Connect** looks like:
One primary source is used in an Introduction with an Understanding Goal and Investigative Question.

When teachers **Integrate** they:
**Connect +** Ask students to read, analyze, and interpret primary sources and use evidence from primary sources to support a hypothesis related to curriculum. In the classroom, **Integrate** looks like:
A collection of primary sources and secondary source information are used in an Investigation.

When teachers **Construct** they:
**Connect and integrate +** Ask students to consider multiple perspectives through analysis of primary sources and use primary sources to articulate new understandings related to a discipline and curriculum. In the classroom, **Construct** looks like:
Several groups of primary source collections and previous research on the topic are used in a Formal Assessment.

Skills Students May Develop Through Interaction with Primary Sources

- Interpret
- Explain
- Apply
- Clarify
- Analyze
- Evaluate
- Assess
- Examine Evidence
- Describe
- Form Opinions
- Empathize
- Identify
- Compare and Contrast
- Develop Self Knowledge
- Establish Perspective
- Identify Contradictions
- Determine what is accepted as fact or fiction
- Draw Conclusions
- Weigh Generalizations
- Recognize Multiple Interpretations
- Analyze Raw Data
- Develop Confidence in Their Ability to Gather Information

---

Primary sources are the raw materials of history—original documents and objects that have survived from the past. They are different from secondary sources, which are accounts of events written sometime after they happened. Examining primary sources gives students a powerful sense of history and the complexity of the past. Helping students analyze primary sources can guide them toward higher-order thinking, better critical thinking and analysis skills.

Before you begin:
- Choose at least two or three primary sources that support the learning objectives and are accessible to students.
- Consider how students can compare items to other primary and secondary sources.
- Identify an analysis tool or guiding questions that students will use to analyze the primary sources.

1. Engage students with primary sources.
- Draw on students’ prior knowledge of the topic.
- Ask students to closely observe each primary source:
  - Who created this primary source?
  - When was it created?
  - Where does your eye go first?
  - Help students identify key details.
  - What do you see that you didn’t expect?
  - What powerful words and ideas are expressed?
  - Encourage students to think about their personal response to the source.
  - What feelings and thoughts does the primary source trigger in you?
  - What questions does it raise?

2. Promote student inquiry
- Encourage students to speculate about each source, its creator, and its context:
  - What was happening during this time period?
  - What was the creator’s purpose in making this primary source?
  - What does the creator do to get his or her point across?
  - What was this primary source’s audience?
  - What biases or stereotypes do you see?
  - Ask if this source agrees with other primary sources, or with what the students already know.
  - Ask students to test their assumptions about the past.
  - Ask students to find other primary or secondary sources that offer support or contradiction.

3. Assess how students apply critical thinking and analysis skills to primary sources.
- Have students summarize what they’ve learned.
- Ask for reasons and specific evidence to support their conclusions.
- Help students identify questions for further investigation, and develop strategies for how they might answer them.

Analysis tools and thematic primary source sets created by the Library of Congress can provide helpful entry points to many topics.
Primary Sources and Analysis Tools

Primary source citations are located at the end of this booklet. Analysis tools were created based on a variety of tools available. Sources of inspiration include, but are not limited to The Adventure of the American Mind Program, National Archives Teacher Resources and Library of Congress Learning Page Lesson Plans.
For citation of primary sources in collages please see the end of the booklet.
Photographs

Why teach with photographs?

Photographs are powerful tools that can activate a student’s background knowledge on a particular person, place or event and spark an interest to learn more. Teachers may effectively use photographs to present historical events, people and places in a personal way that students can connect with. The idea that photographs never lie has a long history, with many debates resting on photographic evidence. Some argue that photographs can indeed lie -- they can be doctored, staged, or faked in many ways.

There is much more to a photo than the subject in the center. People, places, things and conditions in a photograph may offer a more complete view than what we see in the expression of the subject.

Reading Photographs

Reading photographs engages students in the processes of historical inquiry. Students learn to move from a broad, general overview to more precise aspects and then return to the general with new perspectives or understanding.

The More You Look The More You See encourages student to use observation, inference or deduction, interpretation and investigative skills to read a photo using their knowledge base and previously learned skills as a foundation. Students are also encouraged to look at details and items in the background of a photo for the ABC Photo Study. To find a phrase or word that relates to the image for each letter of the alphabet requires using vocabulary and investigating skills. Students must have an understanding of a topic or theme to arrange photos in a sequence that tells a story. The Storyboard Activity encourages students to visually inform their peers about a person, place or event. Finally, when you Put Yourself in the Picture you try to physically place yourself in another place and time. Students rely on all five senses to describe what surrounds them if they were in the photo.

<table>
<thead>
<tr>
<th><strong>What I See (observe)</strong></th>
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<tbody>
<tr>
<td>Describe exactly what you see in the photo.</td>
<td></td>
</tr>
<tr>
<td>· What people and objects are shown? How are they arranged?</td>
<td></td>
</tr>
<tr>
<td>· What is the physical setting?</td>
<td></td>
</tr>
<tr>
<td>· What other details can you see?</td>
<td></td>
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</tbody>
</table>

<table>
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<tr>
<th><strong>What I Infer (deduction)</strong></th>
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<tbody>
<tr>
<td>Summarize what you already know about the situation and time period shown and the people and objects that appear.</td>
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<table>
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<tr>
<th><strong>Interpretation</strong></th>
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<tbody>
<tr>
<td>Say what you conclude from what you see.</td>
<td></td>
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<tr>
<td>What is going on in the picture?</td>
<td></td>
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<tr>
<td>Who are the people and what are they doing?</td>
<td></td>
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<tr>
<td>What might be the function of the objects? What can we conclude about the time period?</td>
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<tr>
<th><strong>What I Need to Investigate</strong></th>
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<tr>
<td>What are three questions you have about the photo?</td>
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</tr>
<tr>
<td>1.</td>
<td></td>
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<tr>
<td>2.</td>
<td></td>
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<tr>
<td>3.</td>
<td></td>
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<tr>
<td>Where can you go to further research to answer your questions?</td>
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</tbody>
</table>
Examine the image provided by your teacher. Choose words or phrases that begin with each letter of the alphabet that come to mind as you study the image. The items can be objective (what you see in the image) or subjective (feelings, associations or judgments about the image).

| A   | B   | C   | D   | E   | F   | G   | H   | I   | J   | K   | L   | M   | N   | O   | P   | Q   | R   | S   | T   | U   | V   | W   | X   | Y   | Z   |
|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|
Create a Storyboard to use images to visually “tell a story.”

What is the theme of your storyboard?
Examples: song, place, speech, person or event

Select images that represent the theme.
- Images can be placed in sequence to reflect a variety of characteristics: time periods, size, geography, etc.
- Select particularly meaningful images to begin and end the storyboard.
- Students may be limited to a specific number of squares.

<table>
<thead>
<tr>
<th>Image #1</th>
<th>Image #2</th>
<th>Image #3</th>
<th>Image #4</th>
<th>Image #5</th>
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</table>
Imagine yourself in the image provided and list three to five phrases describing what you see, hear, taste, touch and smell.

### Sight
What do you see? People? Words? Buildings? Animals? Interesting Items? Do these things give you clues about this time and place?

1. 
2. 
3. 
4. 
5. 

### Sound

1. 
2. 
3. 
4. 
5. 

### Taste
What do you taste? Are things edible or is there “something in the air”?

1. 
2. 
3. 
4. 
5. 

### Smell
What smells are around you? City or rural scents? People? Animals? Businesses? Do they make you think of something good or bad?

1. 
2. 
3. 
4. 
5. 

### Touch
How and what do you feel? What is the environment like? Hot? Cold? Wet? Are there “things” that you can touch? What do they feel like?

1. 
2. 
3. 
4. 
5.
For citation of primary sources in collages please see the end of the booklet.
Maps

Why Teach with Maps?

Maps serve as representations of geographic, political or cultural features on flat surfaces. Maps are visual records of knowledge valued by people in an area and they point to belief systems as well as boundaries. Teachers may effectively use maps to illustrate concepts that may otherwise be difficult for students to understand, such as settlement patterns, trade routes, economic growth and development.

Maps can be an important source of information for investigation. A map is a visual recollection of where people lived, roads and rivers passed, and natural geographic features once stood. A map represents a place that has been reduced in size, and chosen to focus on a particular theme. The results are then presented with symbols. The map reader, who may live in a different location and time, must decode the symbols and techniques used to understand the map.

To read a map, students should have a foundation of information to place it within the correct geographical, chronological, and cultural contexts.

Reading Maps

Reading Maps is a wonderful way to present information to students in a new format. Students will look at two components: the physical qualities of the map and information that will help us understand what this map is trying to tell us and why someone felt that this information needs to be shared. The Map Analysis form presents a format that encourages students to study a map in terms that they are familiar with, and help them realize the importance of the “parts” until they see all of the information presented collectively.
# Physical Qualities of Map

## Type of Map
- Raised relief map
- Topographic map
- Natural resource map
- Political map
- Contour-line map
- Artifact map
- Weather map
- Military map
- Birds-eye view
- Satellite photograph/mosaic
- Pictograph

## Parts of the Map
- Compass
- Handwritten
- Other
- Date
- Notations
- Legend (key)
- Scale
- Name of mapmaker
- Title

## Date of the Map

## Creator of the Map

## Where was the Map produced?

## Map Information

What natural landmarks and things do you notice on this map?

What man-made landmarks and things do you notice on this map?

List three things on this map that you think are important.
1.
2.
3.

Why do you think this map was drawn?

What evidence in the map suggests why it was drawn?

What new information did you learn from this Map?

Write a question to the mapmaker that is left unanswered by this map.
"Dear Mr. President", Granbury, Austin, Hood County, and Fletcher County, Texas, January or February 1942

Mrs. J. E. Whittaker: Mr. President, I am Mrs. J. E. Whittaker, of Austin, Texas, and I'm so glad to have the opportunity of saying a few words in regard to our present country at war. We have a boy at Camp Bowie, Texas, and both my husband and I are so glad to know that he volunteered patriotically to the cause, to this great cause. And that he feels, like all other boys, that it was the thing to do. He was attending the University of Texas. And he had volunteered on his own account, patriotically, to answer the call. And he at present is at Camp Bowie, Texas, subject to be called across the waters, at most anytime.

And we feel as parents, like you parents, being the fathers and mothers of their sons also, that these are times that we must make a supreme sacrifice. To let nothing stand in our way. To answer the call, to do all we can to pull together to defeat this terrible thing: war. To defeat Hitler, to defeat Japan, and others that are trying so hard to conquer the country. We must exert every effort, regardless of cost, or time, or anything else, to try to win this war, which we feel like that we will win and are going to win with our grand president at the head of it. He is a wonderful leader, and I am glad to say that I have this opportunity to say a few kind words like everyone else. Without our grand, great leader, we would not, we would be at a loss to know what to do.

And remember, we are all with you, patriotically and every way. We are willing to sacrifice numbers of things. For instance, we will be able to eliminate lots of our sweet things at home that we have always been used to having plenty of. For instance, our sugar, we can eliminate our pies, our cakes, our pastries. We will do everything we can to help win this war. And I'm sure there isn't a one in this country, but what wouldn't stand by in a cause like this and who wouldn't stand by our great president, Mr. Roosevelt.

We also have a younger boy, who now is seventeen, in high school. And he too is eager to answer the call. Just this morning before he left, he said, "Mother, I'm going to the first semester of summer school, and I want to go and ?? that civil service examination, and I may be called across, I don't know yet what, but Mother, I'm going. Don't anyone let stand in my way." And I told him, as well as his father, I said yesterday, I said "Charles, we are so glad that you have that patriotic spirit. And feel that it is the thing to do. Even though we hate to give you up and leave home. But you, like other boys, know that these are times when boys must put their countries first. And that is the thing to do."

For citation of primary sources in collages please see the end of the booklet.
Audio

Why Teach with Audio?

A performance, speech, oral history or other information presented in an audio format is individualized in the mind of each listener who brings their unique experiences and perspectives. Because there are a variety of types of audio, they may be used in many ways. Entertainment, news reports, speeches, commercials and more present information for a specific purpose.

Audio recordings uniquely present reactions and experiences of average Americans to significant events and to daily life creating an intimate connection with a listener. A personal connection is formed as the recipient forms mental images to go with the words and sounds heard. Recordings can provide information about everyday life and thoughts of "ordinary people" that are often not collected to share publicly. Some audio focuses on specific events rather than broad topics which can help us understand the relationship between individuals and major historical events. The personal reports, often shared through voices full of emotion draw listeners in.

Reading Audio

Reading audio requires interaction between the student and the audio before, during and after listening. Students will first consider the bibliographical information that will provide clues to the background of the recording, time period, historical events that were occurring at that time and the current situation of the United States. While listening and completing the Sound Recording Analysis sheet students will come to conclusions regarding the type of recording and the qualities of the recording that were used for a particular purpose. Finally, students will reflect on the recording and relate it to their predictions, what they know about the topic and what they want to learn about the topic.
### Before Listening

Based on information provided and what you already know...

<table>
<thead>
<tr>
<th>Title</th>
<th>Whose voices will you hear?</th>
<th>Date Created</th>
</tr>
</thead>
</table>

### While Listening

**Type of Sound Recording (may be more than one)**

- Policy Speech
- Congressional Testimony
- Panel Discussion
- News Report
- Interview
- Court Testimony
- Entertainment Broadcast
- Press Conference
- Campaign Speech
- Other

**Unique Qualities of the Recording (may be more than one)**

- Music
- Special Effects
- Background Noise
- Narration
- Live Broadcast
- Other

How do music, narration, sound effects and other noises contribute to the mood of the recording? What is the mood or tone of the recording?

### After Listening

Circle the voices that you list in the previewing activity that were in the recording.

List three things in this sound recording that you think are important.

1. 
2. 
3. 

List two things this recording tells about life in the U.S. at the time it was made.

1. 
2. 

What is the central message or messages of this recording?

Was the recording effective in communicating its message? How?

Who do you think the creators intended to hear the recording?

Write a question to the creator that is left unanswered by the recording.
For citation of primary sources in collages please see the end of the booklet.
Motion Pictures

Why Teach with Motion Pictures?

Like photographs, motion pictures are powerful tools that can activate a student’s background knowledge on a particular person, place or event and spark an interest to learn more. Teachers may effectively use motion pictures to present historical events, people and places in a personal way that students can connect with. The idea that motion pictures never lie has a long history. Many people will argue that motion pictures can indeed lie -- they can be doctored, staged, creatively edited, selectively shortened or pieced together or faked in many ways.

Motion pictures not only record events of our past, but the passage of time itself. They don’t simply represent characters and actions; they bring the actual people and events to the present. In addition to those major events, motion pictures offer a look at the way daily life unfolded for people: how they worked, played within their families and communities.

Reading a Motion Picture

Reading a motion picture is a way to engage students and encourage them to look at the “big picture”. Although a three minute motion picture is intriguing, the process of inquiry prior to viewing, while viewing (often multiple times with distinct purposes) and after viewing is what brings it all together. By considering these various parts using the Motion Picture Analysis sheet, students can investigate from more than one perspective to try to understand the goal of the creator and the desired effect on audiences.

Isabelle Cook Collection (AFC/2001/001/28), Veterans History Project, American Folklife Center, Library of Congress
# Teaching WWII with Primary Sources

## Before Viewing

<table>
<thead>
<tr>
<th>Bibliographical Information</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title of Film</strong></td>
</tr>
<tr>
<td><strong>Date created</strong></td>
</tr>
<tr>
<td><strong>Filmmaker</strong></td>
</tr>
</tbody>
</table>

Based on what you already know, what do you think we will see in this motion picture? List three concepts or ideas that you might see and any people that you might see based on the title of the film.

<table>
<thead>
<tr>
<th>Concepts/Ideas</th>
<th>People</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>1.</td>
</tr>
<tr>
<td>2.</td>
<td>2.</td>
</tr>
<tr>
<td>3.</td>
<td>3.</td>
</tr>
</tbody>
</table>

## While Viewing

**Type of Motion Picture (may be more than one)**
- Animated
- Cartoon
- Documentary Film
- Newsreel
- Propaganda Film
- Theatrical Film
- Training Film
- Combat Film
- Other

**Parts of the Motion Picture (may be more than one)**
- Music
- Narration
- Special Effects
- Color
- Live Action
- Background Noise
- Animation
- Dramatization

How do camera angles, lighting, music, narration and editing contribute to the mood of the film? What is the mood or tone of the film?

## After Viewing

Circle the things that you list in the previewing activity that were in the motion picture.

What is the central message or messages of this motion picture?

Was the motion picture effective in communicating its message? How?

How do you think the filmmakers wanted viewers to respond?

Write a question to the filmmaker that is left unanswered by the motion picture.
For citation of primary sources in collages please see the end of the booklet.
Propaganda is a tool used as a weapon freely during war. Famous images and slogans that originated on posters of past wars are still recognized today. Some of the same techniques that were used to invoke emotion are used today in advertisements, something students will be able to understand. Posters attract our attention and often immediately appeal to some type of emotional reaction.

When we look at posters as historical documents, we must consider what the poster implies. In less than a single sentence, and on occasion with no words at all, posters are highly selective in the way that they depict the world. The way that a group, race, class or gender is portrayed in a poster can be very biased or skewed to fit the needs of the creator or to raise the desired reaction from viewers.

When reading a poster, decoding and the use of context clues can be helpful. Students must understand that although their first impression is important, they must continue to investigate the attributes of the poster to fully appreciate how the artist developed the entire finished product. Using the Poster Analysis sheet students can deconstruct the poster to consider symbolism and messages. As a final step, student will consider all of these features to try to understand the possible motivation and goal of the creator and possible reactions of various groups that view the poster.

Photo: Palmer, A. (1941 or 1942). Rubber reclamation. Scrap tires mobilized for Victory. Millions of discarded casings cover more than 100 acres at one Midwest recovery plant. Systematic piling and sectional arrangement reduce fire hazard. Special processes will separate metal from the tires and tube bodies. The reclaimed material will be used to manufacture thousands of. Library of Congress, American Memory, America from the Great Depression to World War II: Photographs from the FSA-OWI, 1935-1945

### First Glance

Looking at the poster, identify

<table>
<thead>
<tr>
<th>Title</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>What emotions did you feel when you first saw the poster?</td>
<td></td>
</tr>
</tbody>
</table>

### Symbolism

#### People

<table>
<thead>
<tr>
<th>Person or character used</th>
<th>What they symbolize</th>
</tr>
</thead>
</table>

#### Objects

<table>
<thead>
<tr>
<th>Items used</th>
<th>What they symbolize</th>
</tr>
</thead>
</table>

#### Colors

<table>
<thead>
<tr>
<th>Colors Used</th>
<th>What they symbolize</th>
</tr>
</thead>
</table>

### The Message

Are the messages in the poster primarily visual, verbal or both? How?

Who do you think is the intended audience for the poster?

What does the creator of the poster hope that people that see the poster will do?

### After Viewing

The most effective posters use symbols that are simple, attract your attention and are direct. Is this an effective poster? Why or why not?

List three things that you infer from this poster.

1. 
2. 
3. 

For citation of primary sources in collages please see the end of the booklet.
Documents

Why Teach with Documents?

Diaries, journals, telegrams, and other written documents provide students with evidence of daily life during other time periods. Primary source documents include letters, journals, records or diaries that may be handwritten or typed, published or private.

Documents can provide personal information about major historical events or individuals, as well as day to day life while allowing students to analyze fact versus opinion or find evidence or data not located in textbooks.

These items record people’s every day lives; event and travel ticket stubs, brochures, programs, flyers and posters. These documents are printed objects intended for one time use. They tell us a great deal about the personality of a group at a particular point in time.

Reading Documents

As with anything we read, we use our foundation of knowledge and decoding skills to comprehend new concepts. By putting the pieces together we are able to understand more than the words visible on a document. Using the Document Analysis sheet students will consider the physical characteristics of a document and what they reveal about the author. Students study the document to gain an understanding of the use of terminology, words that are crossed out or added and specific phrases or terms used.

# Teaching WWII with Primary Sources

## First Look

**Type of Document (Check one):**
- Newspaper
- Map
- Report
- Congressional Record
- Letter
- Telegram
- Memorandum
- Census Report
- Patent
- Press Release
- Advertisement
- Other

**Unique Physical Characteristics of the Document (check one or more):**
- Interesting Letterhead
- Typed
- Notations
- Other
- Handwritten
- Seals
- Received stamp

**Date(s) of the Document:**

**Author (or Creator) of the Document:**

**Position (Title):**

**For what audience was the document written?**

## Document Content Information

**List three phrases or statements that caught your attention or you think are important.**

1. 
2. 
3. 

**Why do you think this document was written?**

**What in the document helps you know why it was written?** Quote from the document.

**List two things the document tells you about life in the United States at the time it was written.**

**Write a question to the author that is left unanswered by the document.**
For citation of primary sources in collages please see the end of the booklet.
Letters

Why Teach with Letters?

Stuffed in shoeboxes and drawers are countless letters that could provide insight into our nation’s past. Some include eyewitness accounts of events or descriptions of personal encounters with historical or popular figures. Many letters are intentionally or accidentally thrown away, lost, or destroyed.

Few historical items are as familiar as personal letters. They are plain-spoken and full of details that come straight from the writer. They teach us that the people in the past shared many of the same worries, hopes and day to day experiences and show us how those experiences differ from ours today.

Compared to other written documents, letters are extremely personal and intimate communication. They provide a glimpse at the past from individual points of view, yet most letters resemble others from the same time and place.

Letters are written to a specific person typically with a specific purpose and have an honest, casual quality that contrasts with media reports and official documents.

Reading Letters

When reading a letter a student must view the letter in the proper context. The date that the letter was written is important for students to fully understand the purpose of the letter. Using the Letter Analysis sheet students not only read the words on the page, but consider the relationship between the author and recipient and the perspective of each. In addition to reading the handwritten letter, when possible transcripts or oral reading should be provided to allow students to reflect on their interpretation.
# First Reading

On the copy of the letter provided:
- Circle the date the letter was written.
- Underline any words you don’t recognize or can’t read.

Looking at the letter:
- Who wrote the letter?
- Who was the letter written to?
- Do they know each other? If yes, how?

Reading what you can in the letter, go back and write in words that you think make sense for some that you underlined.

Choose one sentence from the letter and rewrite it here:

What about this sentence attracted your attention?

What do you think this letter is about?

# After reading a transcript or listening to a reading of the Letter

What new information do you have about the letter?

How accurate was the sentence you wrote?

What questions do you have about this letter?

How could you learn the answers to your questions?

Why do you think someone saved this letter?
For citation of primary sources in collages please see the end of the booklet.
Cartoons

Why Teach with Cartoons?

Editorial or political cartoons divulge opinions on issues, events and people in the public eye. They are present in major, local and regional papers and appeal to most readers. The people who create editorial cartoons possess an awareness of society and cultural events as well as art skills such as the use of symbolism, satire, and the use of caricatures.

Editorial cartoons can be used to teach students to identify current issues or themes, analyze symbols, identify stereotypes and caricatures, think critically, recognize the use of irony and humor and understand the need for a broad knowledge base. Cartoons are terrific tools for developing higher-level thinking skills. Students can discuss, analyze and create original works that reflect their perceptions of current events and issues.

Editorial cartoons used to be utilized in language arts and social studies, but today, teachers of all subject areas can use cartoons with a wide range of topics.

Reading Cartoons

Cartoons offer a variety of ways to reach learners. The use of language and writing skills, drawing techniques and social situations offer multiple opportunities to reach students from different backgrounds and interests. Using the Cartoon Analysis sheet students will search for the use of each of these tools in editorial cartoons from the past and today. They will then form opinions about the purpose of the cartoon, the message the artist was trying to send and possible responses by readers.

Kramer, C. (1943) “Grandma is never absent now that they let her do all her own baking at the plant.” Library of Congress, Prints and Photographs Division. Rosie Pictures: Select Images Relating to American Women Workers During World War II Photographs
<table>
<thead>
<tr>
<th>CARTOON ANALYSIS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>First glance…</strong></td>
</tr>
<tr>
<td>Look at the cartoon you were given or selected and list any of the following you see:</td>
</tr>
<tr>
<td>Title</td>
</tr>
<tr>
<td>Objects/People</td>
</tr>
<tr>
<td>Words/Phrases</td>
</tr>
<tr>
<td>Dates/Numbers</td>
</tr>
<tr>
<td>Sensory Qualities</td>
</tr>
<tr>
<td><strong>Taking a closer look…</strong></td>
</tr>
<tr>
<td>Images</td>
</tr>
<tr>
<td></td>
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<td></td>
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<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>Words</td>
</tr>
<tr>
<td><strong>Cartoon Purpose</strong></td>
</tr>
<tr>
<td>Describe the action taking place in the cartoon.</td>
</tr>
<tr>
<td>Explain how the words in the cartoon explain the symbols.</td>
</tr>
<tr>
<td>What is the message of the cartoon?</td>
</tr>
<tr>
<td>Who are the types of people who might agree with the cartoon? What might be the public’s reaction to this song?</td>
</tr>
</tbody>
</table>
For citation of primary sources in collages please see the end of the booklet.
Music Sheets

Why Teach with Music Sheets?

Songs can take a group of people and move them towards a common goal or express common emotions. There are songs that become “anthems” for events and even generations which express emotions, values or experiences that help define a group’s identity. Song lyrics express lifestyles, values, and appearances.

When looking at cultures and society, songs are sometimes considered representative of those who create it at that particular time and place. However, songs are typically open to more than one interpretation. One of the most interesting ways to use music sheets to consider a variety of possible perspectives and uses.

Music is an open forum for a multitude of topics and styles such as children’s, military, spirituals, celebration, loss, intimately personal, reflective of society and novelty. For each pro-war song that was written there was an anti-war song. By looking at the music of a group of people we can learn about issues they were concerned about, what they did for pleasure, their hopes, dreams and frustrations.

Reading Music Sheets

Music Sheets can be read from a variety of approaches. Student will often relate to lyrics and appreciate their value when they have an affinity towards a particular style of music themselves. Using the Music Sheet Analysis form, students will identify various qualities that will help them understand the music and the author’s purpose. They will also look at any artwork associated with the music sheet. All of these qualities will help them gain an understanding of individuals who either like or dislike this song.
### Music Sheet Analysis

<table>
<thead>
<tr>
<th>First Look</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cover or Heading</td>
</tr>
<tr>
<td>Title of Music Sheet</td>
</tr>
<tr>
<td>Date created</td>
</tr>
<tr>
<td>Is there a cover or image?</td>
</tr>
</tbody>
</table>

Based on what you already know, what message do you think is portrayed by this image?

<table>
<thead>
<tr>
<th>The Lyrics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Read the lyrics. Write a three sentence summary describing the main idea of the song.</td>
</tr>
</tbody>
</table>

Choose two phrases of lyrics that grabbed your attention. Why?

1. |
2. |

<table>
<thead>
<tr>
<th>Song Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>What social or cultural topic is this song about?</td>
</tr>
</tbody>
</table>

Based on the lyrics, in your opinion, what seems to be the viewpoint expressed in the song?

Do the images express this viewpoint? How?

Who are the types of people who might buy and sing this song? What might be the public’s reaction to this song?
A Guide to World War II Materials
Based on a compilation by Mark F. Hall, Digital Reference Specialist


World War II (1939-1945) was the largest international event of the twentieth century and one of the major turning points in U.S. and world history. In the six years between the invasion of Poland and the bombing of Hiroshima and Nagasaki, the world was caught up in the most destructive war in history. Armed forces of more than seventeen million fought on the land, in the air, and on the sea. The digital collections of the Library of Congress contain a wide and diverse selection of materials relating to this period.

This guide gathers in one place links to World War II related resources throughout the Library of Congress Web site.

Beginning with...

Veterans History Project
http://www.loc.gov/vets

The Veterans History Project relies on volunteers to collect and preserve stories of wartime service with a primary focus is on first-hand accounts of U.S. Veterans from the following wars:
- World War I (1914-1920)
- World War II (1939-1946)
- Korean War (1950-1955)
- Vietnam War (1961-1975)
- Persian Gulf War (1990-1995)
- Afghanistan and Iraq conflicts (2001-present)

In addition, those U.S. citizen civilians who were actively involved in supporting war efforts (such as war industry workers, USO workers, flight instructors, medical volunteers, etc.) are also invited to share their valuable stories.

World War 2 Collections can be viewed at http://lcweb2.loc.gov/diglib/vhp/search?query=&field=name&war=world%2Bwar%2Bii&digitalCollection=yes.
<table>
<thead>
<tr>
<th><strong>Themes</strong></th>
<th><a href="http://www.loc.gov/vets/stories/themes.html">http://www.loc.gov/vets/stories/themes.html</a></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Buddies</strong></td>
<td><a href="http://www.loc.gov/vets/stories/buddies.html">http://www.loc.gov/vets/stories/buddies.html</a></td>
</tr>
<tr>
<td>For a soldier at war, access to one's nearest and dearest usually means slow mail or brief long-distance phone calls. Those servicemen and women closest at hand become the most reliable daily source of camaraderie and comfort. Sharing a good joke, commiserating over grub, sharing letters and goodies from home, crying over loneliness and lost loves, and saving each other from on- and off-duty treacheries are among the memories that war buddies evoke.</td>
<td></td>
</tr>
<tr>
<td><strong>Courage</strong></td>
<td><a href="http://www.loc.gov/vets/stories/courage.html">http://www.loc.gov/vets/stories/courage.html</a></td>
</tr>
<tr>
<td>What is courage? Stories from veterans show that war demands special kinds of courage, both physical and moral. We see willingness to risk life and limb, and the ability to face hardship with intense determination. Our veterans accepted challenges that put not only their lives, but their emotional well-being and their reputations on the line. We see from these stories that a display of courage often rubs off on others. It is a striking part of the EXPERIENCE of war.</td>
<td></td>
</tr>
<tr>
<td><strong>Patriotism</strong></td>
<td><a href="http://www.loc.gov/vets/stories/patriotism.html">http://www.loc.gov/vets/stories/patriotism.html</a></td>
</tr>
<tr>
<td>What is patriotism? Does it change after someone EXPERIENCES war? Every generation seems to redefine patriotic behavior. In the aftermath of recent terrorism and war, Americans are faced with how to think about freedom and how to protect it. Does patriotism mean displaying the flag or practicing dissent or both? Our veterans challenge us with provocative questions on the nature of patriotism and highly personal answers.</td>
<td></td>
</tr>
<tr>
<td><strong>Sweethearts</strong></td>
<td><a href="http://www.loc.gov/vets/stories/sweethearts.html">http://www.loc.gov/vets/stories/sweethearts.html</a></td>
</tr>
<tr>
<td>Tearful goodbyes and longing for happy reunions are the stuff of love stories. These experiences are even more poignant during wartime. Wars are fought by many men and women who have just found the special someone they want to be with for life. Wartime exchanges between sweethearts are documents of love, yearning, and courage.</td>
<td></td>
</tr>
<tr>
<td><strong>Community</strong></td>
<td><a href="http://www.loc.gov/vets/stories/community.html">http://www.loc.gov/vets/stories/community.html</a></td>
</tr>
<tr>
<td>In the context of war, having a sense of community can mean identifying with a specific military division, bringing honor to a home town, or sharing recreation and special treats with fellow soldiers. The collections show reminders of the shades and colors of community. Whether in the all-out effort of battle or in small helpful gestures of everyday life, those who EXPERIENCED war also experienced the many nuances and rewards of cooperation with other human beings.</td>
<td></td>
</tr>
<tr>
<td><strong>Family Ties</strong></td>
<td><a href="http://www.loc.gov/vets/stories/family.html">http://www.loc.gov/vets/stories/family.html</a></td>
</tr>
<tr>
<td>Because many servicemen and women were drafted or enlisted as teenagers or very young adults, they were frequently away from home and their families for the first time. Others might be leaving a new family of their own. Communication with parents, siblings, wives, husbands, children, and other relatives provided a vital connection with &quot;home,&quot; a welcome distraction from life on the front lines.</td>
<td></td>
</tr>
<tr>
<td><strong>Life-Altering Moments</strong></td>
<td><a href="http://www.loc.gov/vets/stories/lifealtering.html">http://www.loc.gov/vets/stories/lifealtering.html</a></td>
</tr>
<tr>
<td>War can change everything in a person's life, whether in a split-second as a bullet whizzes by, or over a long campaign as a young soldier comes to a fuller understanding of himself or herself. No other experience can have this kind of transforming power, the ability to bring life into sharper focus and help us appreciate it in all its dark complexity and its simple beauty.</td>
<td></td>
</tr>
</tbody>
</table>
On a Mission http://www.loc.gov/vets/stories/mission.html
In going to war, every army has one mission: to win. But each soldier in that army and each supporting civilian has a mission, too. Those missions may be as simple as survival or as tangled as an espionage assignment. Not all know the nature of their missions when war begins, but experiencing war helps define them and the means they’ll need to accomplish them.

Hurry Up and Wait http://www.loc.gov/vets/stories/hurryup.html
It’s an expression long associated with life in the armed forces: the endless lines, the delays while an assignment is being readied, the long night before a major battle, and finally, the anticipation of final orders. For some who serve during war, the sounds of battle remain tantalizingly distant, as they are left waiting stateside for the duration.

D-Day: On the Beach http://www.loc.gov/vets/stories/onthebeach.html
Wading or swimming ashore on June 6, 1944, were some of World War II’s bravest soldiers. Whether demolition experts, rangers trained to scale the cliffs of Normandy, bulldozer operators ready to create a new network on roads, or just infantrymen primed to establish positions, these men all shared a strong sense of determination to take the fight to the enemy and take France back from the Germans.

D-Day: Beyond the Beach http://www.loc.gov/vets/stories/beyondthebeach.html
Not everyone involved in the Normandy Invasion was slogging ashore on June 6. There were the airborne troops parachuting in, some even before the assault by sea began. And there were the officers who stayed aboard the giant ships and small landing craft to monitor progress of the invasion and offer whatever support was needed. The danger was great for all involved that day, but the stakes were too high to give in to fear.

D-Day Plus 1, Plus 2 http://www.loc.gov/vets/stories/ddayplus1.html
It was military shorthand for the date one landed in Normandy. After the first wave of troops came ashore, thousands and thousands more followed, each man well aware of the sacrifices his comrades had made on June 6. Physical evidence was inescapable, but the sense of mission never diminished, no matter how long afterwards your ship pulled in and you stepped onto French soil.

POWs in Germany http://www.loc.gov/vets/stories/pow-germany.html
Germans were hardly genial hosts, whether a POW during World War I or II. There was severe punishment for escape attempts, meager rations, drafty bunkhouses and irregular deliveries of Red Cross packages. Much of the ill treatment was based on deprivation; as WW II dragged on, it was clear to POWs that the Third Reich’s resources were stretched thin, its attentions diverted from prisoner care. War’s end brought a curious reversal: Nazi prison guards begging to be taken in by their former captives, in fear of advancing and vengeful Russian troops.

POWs in Japan http://www.loc.gov/vets/stories/pow-japan.html
For Japanese soldiers in WW II, enemy capture was humiliation. When Americans surrendered, many in early days of the war on the Philippines, their captors had contempt for them, projecting their culture on POWs. Beginning with the Bataan Death March and its horrible casualty rate, the Japanese were either indifferent or hostile to the welfare of prisoners. In turn, prisoners working factories or rail yards in Japan took satisfaction from subtly sabotaging the Empire’s war effort.
Military Medicine: Doctors  
http://www.loc.gov/vets/stories/med-doctors.html

In an enterprise founded on destruction and killing, military doctors have a uniquely constructive mission. They must mend their own comrades’ wounds and if possible, send them back to fight, even if it risks further injury. Doctors rarely carry a weapon and in most instances are exempt from being fired on. That doesn't always protect them from danger, and it surely does not exempt them from the stresses of war. A soldier, if he’s truly lucky, may never witness a casualty; casualties are what wartime military doctors deal with every day.

Military Medicine: Nurses  
http://www.loc.gov/vets/stories/med-nurses.html

No one in war has a purer mission than a nurse. Doctors sometimes inflict pain for the good of a patient, but a nurse is there to soothe and comfort. The ideals that a nurse carries into any wartime hospital are challenged by the daily arrival of bodies broken in battle. Every personal experience - camaraderie with fellow nurses, relations with superior officers, romance - is magnified by the intensity of a profession demanding courage, compassion and above all, composure.

Military Medicine: Medical Support  
http://www.loc.gov/vets/stories/med-support.html

In any war, there never seem to be enough doctors & nurses, which is where medical support personnel come in. Some are trained in basic procedures and are first to reach the wounded, applying treatment to stop bleeding, ease pain, and perhaps save a life. Others provide needed logistical support or the difficult work of rehabilitating injured veterans. Not idealized like battlefield surgeons nor romanticized like nurses, medical corps are among war's true unsung heroes.

War’s End: VJ-Day  
http://www.loc.gov/vets/stories/vj-day.html

In summer 1945, those on duty in the Pacific dreaded the upcoming invasion of Japan. Atomic explosions at Hiroshima and Nagasaki canceled that operation when the Japanese surrendered. Initial suspicion existed that the surrender was a trick; Marines waited two weeks after VJ Day before landing. American occupiers saw the devastation bombing caused and were met by deferential Japanese civilians, and the knowledge that the war was finally over sank in.

War’s End: VE-Day  
http://www.loc.gov/vets/stories/ve-day.html

Eleven months after Allied forces landed on the beaches of Normandy, the German Army, pushed back to the streets of Berlin, surrendered. The relief that all American soldiers felt was tempered by the realization that the war wasn’t yet won. Some would ship out to the Pacific Theater, though few of them saw any action. Others stayed behind as occupiers or, in a few instances, participants in the Nuremberg War Crimes Trials.

African American Pioneers  
http://www.loc.gov/vets/stories/afam-pioneers.html

They joined the military as part of the effort to defeat totalitarian regimes based on myths of racial and national superiority. These African American men and women were aware of the irony that they were serving in racially segregated units. They set out to prove that black soldiers could fight and serve as well as others and deserved equal status both inside the barracks and civilian world.

African Americans: The Next Generation  
http://www.loc.gov/vets/stories/afam-nextgen.html

Once WW II dramatized disconnect between what America was fighting against and its racial policies in the military, African Americans began to see more opportunities in subsequent wars. The stench of racism lingered, and the controversies attending those wars, brought more complex factors into play as well. But for some, race became a non-issue for their entire tour of service.
Military Intel: In Harm's Way
http://www.loc.gov/vets/stories/intel-hamsway.html
Wars are not only won and lost by regular troops and commanders, but by soldiers not in uniform. Dropped behind enemy lines, they conduct war on an intimate level, with acts of sabotage and inflicting small but significant wounds on the enemy. Chosen for the ability to speak a local language and blend with citizenry, soldiers took incredible risks, for capture almost certainly meant death.

Military Intel: In the Field
http://www.loc.gov/vets/stories/intel-inthefield.html
Interrogators and interpreters who work not far from the battlefield, questioning captured prisoners and translating enemy documents, play a valuable role in any war. It isn’t enough to speak the language; a good intelligence agent also has to know the military hierarchy of the enemy and its strategy style to make sense of insider information.

Military Intel: Behind the Scenes
http://www.loc.gov/vets/stories/intel-behindscenes.html
Home front intelligence workers didn’t play the dashing roles of their overseas counterparts, but their ability to interrogate, interpret, and decode made them more than office workers. There were undercover assignments and long hours at a desk, trying to decipher intercepted, coded enemy messages. For some a taste of wartime intelligence work led to careers in the field as a civilian.

The Art of War
http://www.loc.gov/vets/stories/ex-war-artofwar.html
If one picture is worth a thousand words, then these collections contain several books’ worth. Here are veterans who documented experiences with sketching pens, paintbrushes, and camera lenses. From photographs to GI portraits, these collections tell tales mere words cannot. Though collections contain interviews and documents, the artwork is the truly eloquent testimony to all facets of war.

Women at War
http://www.loc.gov/vets/stories/ex-war-womenatwar.html
Chosen from among over 3,000 collections of women’s experiences, this modest selection spans four wars. While many of the collections are nurses’ tales, there is the story of a code breaker (A. Caracristi), a welder (M. Brendall), and a flight surgeon (R. Comum), plus two women who rose through the ranks to secure places in the military history books.

Asian Pacific Americans “Going for Broke”
http://www.loc.gov/vets/stories/ex-war-asianpacific.html
Asian Pacific Americans made lasting contributions to America’s wartime efforts. The stories are from WW II and others with emphasis on the 442nd Regimental Combat Team, “Go for Broke” outfit of Japanese-Americans who fought valiantly in Europe in WW II. Many of the men put their lives on the line for their country with families confined to internment camps back in the States.
American Treasures of the Library of Congress - World War II
http://www.loc.gov/exhibits/treasures/tr11c.html#wwii
This online exhibition contains notable examples of World War II era materials from different areas of the Library, including photographs, posters, newspapers, and original documents.

Dresden: Treasures from the Saxon State Library
http://www.loc.gov/exhibits/dres/dresintr.html
This exhibition includes photographs of twentieth century Dresden, including View from the Georgen Gate showing the ruins of the Frauenkirche and surrounding buildings, summer 1947 and View of Dresden's Neumarkt and the Frauenkirche, August 1949.

John Bull and Uncle Sam: Four Centuries of British-American Relations
http://www.loc.gov/exhibits/british/
The section of this exhibition titled "From Enemy to Ally" contains a variety of World War II materials, including examples of sheet music, photographs, and speeches.

Bound for Glory: America in Color
http://www.loc.gov/exhibits/boundforglory/glory-home.html
is the first major exhibition of the little known color images taken by photographers of the Farm Security Administration/Office of War Information. These vivid scenes and portraits capture the effects of the Depression on America's rural and small town populations, the nation's subsequent economic recovery and industrial growth, and the country's great mobilization for World War II.

Women Come to the Front: Journalists, Photographers, & Broadcasters During WWII
http://www.loc.gov/exhibits/wcf/wcf001.html
This exhibition spotlights eight women who succeeded in "coming to the front" during the war--Therese Bonney, Toni Frissell, Marvin Breckinridge Patterson, Clare Boothe Luce, Janet Flanner, Esther Bubley, Dorothea Lange, and May Craig. Their stories--drawn from private papers and photographs primarily in Library of Congress collections--open a window on a generation of women who changed American society forever by securing a place for themselves in the workplace, in the newsroom, and on the battlefield.

Herblock's History: Political Cartoons from the Crash to the Millennium
http://www.loc.gov/rr/print/swann/herblock/
This exhibit includes a number of editorial cartoons from the World War II era by Pulitzer Prize-winning editorial cartoonist Herbert L. Block (1909-2001).

From the Home Front and the Front Lines
http://www.loc.gov/exhibits/treasures/homefront-home.html
This exhibition consists of original materials and oral histories drawn from the Veterans History Project collections at the Library of Congress. With an emphasis on World War I (1914-1918), World War II (1939-1945), the Korean War (1950-1953), the Vietnam War (1965-1975), and the Persian Gulf War (1991), the Veterans History Project, by act of Congress, collects and preserves the experiences of America's war veterans and those who supported them.
American Memory Historical Collections

After the Day of Infamy: "Man-on-the-Street" Interviews Following the Attack on Pearl Harbor
http://memory.loc.gov/ammem/afcph.html
This collection contains approximately twelve hours of opinions recorded in the days and months following the bombing of Pearl Harbor from interviews with more than two hundred individuals in cities and towns across the United States.

"Suffering under a Great Injustice": Ansel Adams’s Photographs of Japanese-American Internment at Manzanar
http://memory.loc.gov/ammem/aamhome.html
In 1943, Ansel Adams (1902-1984), one of America’s best-known photographers, documented the Manzanar War Relocation Center in California and the Japanese Americans interned there during World War II.

America from the Great Depression to World War II: Photographs from the FSA and OWI, ca. 1935-1945
http://memory.loc.gov/ammem/fsowhome.html
The images in the Farm Security Administration-Office of War Information Collection are among the most famous documentary photographs ever produced. Created by a group of U.S. government photographers, the images show Americans in every part of the nation. In its early years, the project emphasized rural life and the negative impact of the Great Depression, farm mechanization, and the Dust Bowl. In later years, the photographers turned their attention to the mobilization effort for World War II.

Map Collections: 1500-2004
http://memory.loc.gov/ammem/gmdhome.html
Contains a series of Battle of the Bulge maps.
Journeys and Crossings

Anne Hoog on Pearl Harbor Oral Histories
http://www.loc.gov/rr/program/journey/pearlharbor.html
Ann Hoog (Folklife Specialist, American Folklife Center, Library of Congress) discusses After the Day of Infamy: ‘Man-on-the-Street’ Interviews Following the Attack on Pearl Harbor.

Sheridan Harvey on Rosie the Riveter
http://www.loc.gov/rr/program/journey/roscite.html
Sheridan Harvey (Women's Studies Specialist, Humanities and Social Sciences Division, Library of Congress) explores the evolution of “Rosie the Riveter” and discusses the lives of real women workers in World War II.

Prints and Photographs

Ansel Adams' Manzanar War Relocation Center Photographs
http://www.loc.gov/rr/print/coll/109_anse.html
The same images as presented on the Library of Congress American Memory site. This site contains background information, and a few selected images are included here as a quick sample of the collection.

Farm Security Administration/Office of War Information Collection
http://lcweb.loc.gov/rr/print/coll/052_fsa.html
The photographs of the Farm Security Administration (FSA)-Office of War Information (OWI), transferred to the Library of Congress in 1944, form an extensive pictorial record of American life between 1935 and 1943. As the scope of the project expanded, the photographers turned to recording rural and urban conditions throughout the United States and mobilization efforts for World War II.

Rosie Pictures: Select Images Relating to American Women Workers During World War II
http://www.loc.gov/rr/print/list/126_rosi.html
The Prints & Photographs Division holds hundreds of images relating to American women workers in World War II. These selected images were issued by the U.S. government or by commercial sources during World War II, often to encourage women to join the work force or to highlight other aspects of the war effort.
Teaching WWII with Primary Sources

Today in History

February 4 - The United Service Organizations, popularly known as the USO, was chartered on February 4, 1941, in order to provide recreation for on-leave members of the U.S. armed forces and their families.

June 6 - D-Day: Operation Overlord, Allies invaded Normandy on June 6, 1944.

June 13 - On June 13, 1942, seven months after the bombing of Pearl Harbor, the Office of War Information was created. An important government propaganda agency during World War II, the OWI supported American mobilization for the war effort by recording the nation's activities.

June 21 - On June 21, 1945, Japanese troops surrendered the Pacific Island of Okinawa to the United States after one of the longest and bloodiest battles of World War II.

August 13 - On August 13, 1942, Soviet Premier Joseph Stalin drafted a memorandum to British Prime Minister Winston Churchill and American President Franklin Roosevelt opposing their decision not to invade Western Europe at that time.

September 29 - In 1942, John F. Kennedy entered the United States Navy to join American forces fighting in World War II. Prior to his departure, playwright Clare Boothe Luce, a close friend of the Kennedy family, sent the young naval officer a good luck coin that once belonged to her mother. On September 29, 1942, Kennedy wrote to Luce thanking her for sharing such an important token with him.

October 23 - The Senate passed the $5.98 billion supplemental Lend-Lease Bill on October 23, 1941, bringing the United States one step closer to direct involvement in World War II.

October 24 - The United Nations was established by charter on October 24, 1945. Initially, the United Nations included only the twenty-six countries that had signed the 1942 Declaration by United Nations, a statement of war against the Axis powers (Germany, Italy, and Japan) in World War II.

November 26 - Rick's Place: World War II military code for the city of Casablanca. The film Casablanca premiered in New York City on November 26, 1942, as Allied Expeditionary Forces (AEF) secured their hold on North Africa during World War II.

December 2 - At 3:25 P.M. on December 2, 1942, the Atomic Age began inside an enormous tent on a squash court under the stands of the University of Chicago's Stagg Field.

December 7 - On December 7, 1941, Japanese planes attacked the United States Naval Base at Pearl Harbor, Hawaii Territory killing more than 2,300 Americans.

Go to http://memory.loc.gov/ammem/today/archive.html and enter the date you wish to research!
Learn More about the Library of Congress

"The Library of Congress is the nation's oldest federal cultural institution and serves as the research arm of Congress. It is also the largest library in the world, with nearly 130 million items on approximately 530 miles of bookshelves."

The collections include: books and other printed materials, sound and motion picture recordings, photographs, maps, and manuscripts.


As large and diverse as the Library's collections are, it does not have every book ever published.

While virtually all subject areas are represented in the collections, the Library does not attempt to collect comprehensively in the areas of clinical medicine and technical agriculture, which are covered by the National Library of Medicine and the National Agricultural Library, respectively.

Researchers should also note that the Library of Congress is distinct from the National Archives, which is the major repository for the official records of the United States government.


Things to Remember When Using the Library of Congress Website

- The Library of Congress' Collections are not encyclopedic.
- The Library of Congress is the world's largest library. The primary function is to serve Congress and the American people.
- There are many different places on the Library of Congress website to locate primary source items and information.
- Different Library of Congress search boxes will locate different types of resources.
Purpose for Using Library Resources

Why do people go to the library?

- Find a book
- Tax forms
- Story time or reading
- Use the computer
- Research
- Community meeting
- Look at an exhibit
- Get assistance on a project
- More?

Compare the list of reasons for going to the library with the links on the home page at LOC.gov to answer the questions, "Where would you click to go to the things normally found at a library?" and "What on this home page is not normally found at the library?"

## Library of Congress Patron Descriptions


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<td>· Uses multiple strategies to efficiently locate Library of Congress sources in a variety of formats.&lt;br&gt;· Uses synonyms effectively&lt;br&gt;· Uses subject headings&lt;br&gt;· Limits a search&lt;br&gt;· Uses Library of Congress research tools such as bibliographies</td>
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<td>· Implement Learning Experiences that ask students to analyze and use evidence from primary sources to support a hypothesis related to the school district/state curriculum.</td>
<td>· Implement Learning Experiences that ask students to consider multiple perspectives through analysis of primary sources and use primary sources to create new knowledge related to a discipline and curriculum.</td>
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“America’s Online Educational Library”
www.loc.gov

Where it all begins...
“America’s Online Educational Library” is a treasure house of free educational materials for all ages. For kids, there is America’s Story from America’s Library. Teachers will find lessons and more on The Learning Page. Researchers will use our online catalog and reading room sites. And, for life-long learners, there are fascinating sites such as the Wise Guide, a monthly online magazine featuring the many compelling, educational and useful resources available on the Library's Web site; our online Exhibitions site; THOMAS, for current legislative information from the U.S. Congress; the vast collections of U.S. history in American Memory; and world treasures in Global Gateway.

Since its beginning in 1994, the Library of Congress National Digital Library (NDL) Program has been the nation's premier resource for noncommercial, high-quality intellectual content on the Internet. More than 8.5 million items (as of October 2003) from the Library's collections are available to users anywhere anytime. The site, one of the federal government's most popular, handles more than two billion transactions per year.

Here, you can see such iconic items from the nation's past as Thomas Jefferson's rough draft of the Declaration of Independence, Abraham Lincoln's Gettysburg Address, the papers of Frederick Douglass, early baseball cards, photographs documenting the women's suffrage movement, maps from the 16th century to the present, films of Thomas Edison and sound recordings from the birth of the recording industry.”


### Teaching WWII with Primary Sources

#### Library of Congress Division Overview


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If you are unable to visit the Library of Congress, with the Online Exhibitions you can access information about and select items from past and current exhibits in digital format.

“Acting under the directive of the leadership of the 104th Congress to make Federal legislative information freely available to the Internet public, a Library of Congress team brought the THOMAS World Wide Web system online in January 1995, at the inception of the 104th Congress. Searching capabilities in THOMAS were built on an information retrieval system, developed by the Center for Intelligent Information Retrieval based at the University of Massachusetts at Amherst.

Thomas Databases
House Floor This Week --- House Floor Now --- Quick Search Of Text Of Bills

Legislation
Bill Summary & Status --- Bill Text --- Public Laws By Law Number --- Votes --- House Roll Call Votes --- Senate Roll Call Votes

Congressional Record
Most Recent Issue --- Congressional Record Text --- Congressional Record Index --- Days-In-Session Calendars

Committee Information
Committee Reports--- Committee Home
Pages---House Committees --- Senate Committees---House and Senate Directories”

Research Guides and Databases


Teaching WWII with Primary Sources

“The **Global Gateway** offers access to Collaborative and Individual Digital Collections.

The Library of Congress collects materials from all over the globe. Its collections of foreign-language materials are stunning in their scope and quality. For many areas of the world, such as China, Russia, and Latin America, its collections are the finest and most comprehensive research collections outside the country of origin. For several regions in the world, where preserving materials takes a back seat to more immediate human needs, the collections are superior to what is available locally.


More on **American Memory** on page 62.

The **Prints & Photographs Online Catalog (PPOC)** is unique in scope and richness; the prints and photographs collections number more than 13.7 million images. These include photographs, fine and popular prints and drawings, posters, and architectural and engineering drawings. While international in scope, the collections are particularly rich in materials produced in, or documenting the history of, the United States and the lives, interests and achievements of the American people. These resources are of particular interest to educators for illustrating ideas and expanding subject knowledge as well as helping students to develop visual literacy skills.

The search box on the Prints and Photographs Online Catalog is like a viewfinder. PPOC contains visual images in collections including art, photographs, cartoons, posters, ads, graphic art, and much more. Some items from PPOC are in American Memory but not all. So, you may want to search both PPOC and American Memory.

**Getting to the Catalog and Lists of Images on Popular Topics**

2. From Researchers, click Prints & Photographs Reading Room.
3. From Prints and Photographs Reading Room choose the Online Catalog to search for items or View Lists of Images on Popular Topics.

Library of Congress Resources for Teachers


Today in History is designed to help educators use American Memory Collections to teach history and culture.


The Library of Congress Presents Music, Theater and Dance: This site, formerly "I Hear America Singing," invites visitors to experience the diversity of American performing arts through the Library of Congress's unsurpassed collections of scores, sheet music, audio recordings, photographs, films, maps, and other materials.

Visitors will be able to take virtual seat in the Library's Coolidge Auditorium, and other performance venues, to hear concerts performed by world-class artists, and premieres of some of the seminal works of the 20th and 21st centuries. Special presentations on selected topics will highlight some of the unique and unusual materials in the Library's collections. This site is the beginning of what will be a continually growing resource drawing from the vast collections and concert archives of the Library. Visitors are encouraged to return regularly to see what's new.


Community Roots

Local Legacies was initiated by members of Congress and individuals across the nation to commemorate the Library of Congress Bicentennial and celebrate America's richly diverse culture. Local Legacies teams documented creative arts, crafts, and customs representing traditional community life; signature events such as festivals and parades; how communities observe local and national historical events; and occupations that define a community's life.

Congress registered Local Legacies projects from all 50 states, the trusts, territories, and the District of Columbia. Photographs, written reports, sound and video recordings, newspaper clippings, posters, and other materials from just over 1,000 Local Legacies projects have been sent to the Library to become a permanent part of the collections of the American Folklife Center.

The Learning Page

The Learning Page offers lesson plans, activities, keys to the American Memory collections, online chats and other features specifically for K-12 teachers and their students.

**Getting Started**—Learn about how to use the LOC resources by searching, linking, printing and saving archives.

**Lesson Plans**—Teacher created, classroom tested lesson plans on topics from U.S. history to literature are here and ready to jumpstart your use of primary resources.

**Features and Activities**—Investigate curricular themes using primary resources from American Memory collections. Find ways to engage students!

**Collection Connections**—Help students develop critical thinking skills through individual American Memory collections. Guiding questions and perspectives will help students to understand the cultural context and analyze the historical events that created our American experience.

**Community Center**—Use resources collected to teach themes in your classroom.

**Professional Development**—Participate in workshops in Washington, DC or via video-conferencing technology. Find self-serve workshops to learn on your own or share with educators in your school or district.

America’s Story from America’s Library wants you to have fun with history while learning at the same time. We want to put the story back in history and show you some things that you’ve never heard or seen before. We hope you will find this Web site entertaining and fun to use. And, of course, we hope you will learn something from it. The site was designed especially with young people in mind, but there are great stories for people of all ages, and we hope children and their families will want to explore this site together.

Don’t miss this list of great **Resources** featured on the Teacher Page...

American Memory provides free and open access through the Internet to written and spoken words, sound recordings, still and moving images, prints, maps, and sheet music that document the American experience. It is a digital record of American history and creativity. These materials, from the collections of the Library of Congress and other institutions, chronicle historical events, people, places, and ideas that continue to shape America, serving the public as a resource for education and lifelong learning.

American Memory primary sources may contain material not suitable for students. This chapter identifies primary sources as the type of material available through American Memory. Explorations in this chapter help to develop an understanding of how American Memory is organized. Research patrons with an understanding of the concept of a "collection of collections" will save time through more productive searching.

Research patrons with an understanding of the concept of a "collection of collections" will have strategies for beginning research and will save time through more productive searching.

**American Memory is a collection of collections for primary sources.**

Think about how you organize at home or school.

For example:

- alphabetical
- size
- categories
- season / holiday
- theme / event
- place
- date
- miscellaneous

1. Consider these questions: “If American Memory is like this picture of trunks, then what do you know about American Memory?” “What do you know about the organization within each trunk based on the list of how you organize your things?”

2. Think about search strategies by pretending you are standing before these trunks in the picture. Make a list of way strategies that you could use to find out what’s inside.

3. Mark a check next to strategies that would be effective for finding a picture of your great-grandparents’ wedding. Draw a star next to strategies that you might use for browsing.

4. Look for the strategies from your list on the Browse page for American Memory.
Collection home pages are useful to expand and find other items relative to a certain topic or to begin a search with a broad focus that you will narrow as needed.

1. To begin a search, click on a collection subject that interests you from the list all collections link.

   Locate the links to:
   • the home page at loc.gov.
   • the American Memory home page http://memory.loc.gov/ammem/index.html.
   • visit the Reading Room, Division of the Library or external site of a partnership organization with the Library responsible for this collection.

   Note unique ways to browse this collection beside the keyword search.

   Read the features to learn more about the collection.

   Explore the Collection Connections to locate teaching resources.

   Click on the Rights and Reproductions to view a suggested credit line for the items in the collection and to learn about copyright restrictions.

2. Compare a few collections, notice how each collection is organized differently resulting in unique ways to browse the collection.

3. Reflect on how collection home pages help Library patrons.
Three Strategies for Searching in American Memory


Searching with different key words in multiple places is essential.

1. Search in American Memory to find primary source items with bibliographic records, Collection homepages with copyright and other information and special presentations or special features for more information on a topic.

Experiment with three search strategies:
   a. Across all collections.
   b. Limit the collections through the Browse page.
   c. Search within a collection.

2. Reflect after American Memory search practice and answer these questions:
   a. Which of the three searches offers a full text search in some collections?
   b. Which search helps to identify collections of interest? Why?
   c. Which search strategy was most effective for the topic researched?
1 Search across All Collections

The Search all collections box is like using a microscope to look through a huge group of trunks that contain collections created by many different people over hundreds of years. “Search all collections” focuses details from bibliographic information in all of the American Memory Collections. A microscope is focused on a small part (the key words you typed); there may be many other items of interest to you that were cataloged with different key words.

The “Search all collections” box is very useful to:
- Find collections that contain items related to a topic. Then search within those collections.
- Get a sense of what is available.
- Search with keywords or names to locate specific items and collections of interest.
- Click on Gallery View on the search results page to see thumbnail pictures of the items.
- Think of synonyms related to the key words already used.

2 Browse to Limit Collections

“Canadian scenes. Stacks of boxes and trunks”
Prints and Photographs Division, Library of Congress

The Browse page organizes the trunks into groups. Grouping trunks limits the number of collections by the content or media type they contain.

- Topic
- Time Period
- Place
- Collections containing: maps, manuscripts, motion pictures, sheet music, photos, prints, sound recordings, books & other printed text

3 Search Individual Collections


Open one trunk and look for items inside.
- All collections in American Memory can be listed alphabetically by subject or by collection title.
- Search bibliographic records of items with keywords. In some collections search the full text of items.
- Select a relevant collection and search using key words and synonyms.
- Search individual collections by authors, subjects, or titles.
- Examine special presentations and features within collections.
- Use search options (All words, Exact phrase, result limits, etc.).
- Explore Indexes and Browse Lists linked from the home page.

Other tips for learning about the American Memory Collections:
Pathfinders search by event, people, place, time & topic
http://memory.loc.gov/learn/start/gs_src_path.html
Help Button at the top of American Memory http://memory.loc.gov/ammem/help/index.html
Ask a Librarian http://www.loc.gov/rr/askalib/ask-memory.html
Create a Plan for an American Memory


American Memory searching is like going on an expedition. Prepare for exploration by packing “search term” supplies. Library of Congress searching is like going on an expedition. Get ready for exploration by packing “search term” supplies.

**Step 1:** Describe your topic. Think about dates, people, places, and facts that you know. Organize your thoughts from broad ideas such as explorers to specific terms such as Lewis and Clark.

**Step 2:** What questions do you have about your topic?

**Step 3:** Thinking about what you know about your topic and your questions, what are some key words that might help you locate information? Brainstorm synonyms for key words, keeping in mind the language we use today may be different then language used in the past.

**Step 4:** How will you search in American Memory? Strategy examples include: search across all collections, browse collections limited by Topic, Time Period, Format or Place, search within one collection.

<table>
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<tr>
<th>Search Strategy</th>
<th>Collections that hold promise*</th>
<th>Search terms</th>
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</table>

*To locate potential collections, search across all collections with your key words. Notice the collection titles that come up. Go to those collections and search within those collections. Browsing the collection descriptions on the following pages may be useful.

Don't forget to save the items you find. Make sure that you copy the exact title (in bold under the thumbnail on the bibliographic record) or the permanent URL or the bibliographic record. Copyright information is found on each item under Rights and Reproductions on the bibliographic record.
Teaching WWII with Primary Sources

Overview of Bibliographical Information Pages

- Name of collection that contains this item
- Thumbnail, click for larger view if available
- Title of Item
- Item Creator (author, photographer, etc.) and when created.
- Other keywords or groupings that may be useful in your search.
- Media Type
- CALL NUMBER
- DEPOSITORY
- DIGITAL ID


www.eiu.edu/~eiusps

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Locating the Exact Title of an Item

1. Click on the bibliographic information for the item from American Memory.

2. Look below the image of the item for the title, which may be displayed in a variety of ways:

   • The word Item Title appears in bold letters
   • The word Title appears in bold letters
   • A phrase appears in bold letters

3. Copy the text exactly as it appears below the thumbnail image and if applicable, between the square brackets.

4. Paste the exact title where needed.

Saving a Permanent URL for the Bibliographic Information

Many items in American Memory are located with a temporary URL. When this is the case you will see the word temp in the URL. To find the permanent URL to create a bookmark or copy for reference take the following steps:

1. From the page, right click and select View Source.

2. Notepad will open. This text will contain the HTML code that makes up the Web page being viewed.

3. Towards the bottom of the window you can locate the permanent URL. Highlight and copy the permanent URL. Be sure to begin with the "http" and end with the ")").

4. Close the Notepad window.

5. Paste permanent URL where needed.
Locating the URL of an Image

1. Right-click on the image and select Properties from the menu.

2. Look for the Address (URL) line when the Properties Dialog Box appears.

3. Highlight the Address (URL) line.


Citing Sources

1. Locate the item you would like to save from American Memory.

2. Locate the credit line which reads “Rights and Reproductions”

3. Click on “Rights and Reproductions”

4. Scroll down and there will be information on rights and reproduction as well as a credit line

Other Resources

Citing Sources:
http://memory.loc.gov/ammem/ndlpedu/start/cite/index.html
Copy Right: http://memory.loc.gov/learn/start/cpyrt/index.html
Teaching WWII with Primary Sources

Locating the area of the Library of Congress Website


The Library of Congress Web site has many different areas such as American Memory, Prints and Photographs Online Catalog, Exhibitions, America's Library, Global Gateways, Research Centers, and many other areas. To return to an item, it is helpful to remember where the item is located. There are a few strategies to recognize the area of the Library of Congress:

Locating the Library of Congress Area

Use the breadcrumb trail of links at the top of the screen to locate the section of the Library of Congress Web site where the item you searched for is located. The area is the link just before the link to the Library of Congress on the breadcrumb trail.

or

Look for a graphic icon at the top of the screen to locate the area of the Library of Congress Web site.

Locating the Library of Congress Collection for an Item

Within each of the different areas of the Library of Congress Web site there are groupings of items referred to as collections. The collection is listed on the screen in different places in each area. The most common and difficult areas are shown below.

American Memory collections are shown under the American Memory banner.

Exhibitions items will have the words "exhibitions" on the screen and/or have the word "exhibits" in the URL. There will be a "Home" button that will take you to the home screen of the exhibition where the title is usually very clear.

Prints & Photographs Online Catalog will have the words "ABOUT COLLECTION" if the item is in a collection.

Click on the words "ABOUT COLLECTION" a screen like this one will appear.
Use the Library of Congress areas featured below to begin a search on a topic with the goal of finding primary sources with written background information. These links take a Library of Congress patron to locations where a search leads to essays, stories, descriptive information and collections of links to further resources. This is a great place for a visitor patron, someone who is new to researching at the Library of Congress or someone who is beginning to learn about a topic.

<table>
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<tr>
<th>Are there <strong>Features and Activities</strong> or a <strong>Lesson Plan</strong> on your topic?</th>
<th><strong>Directions:</strong> Visit these resources and note any information relative to your topic.</th>
<th>Is there a <strong>Special Presentation</strong> on the topic?</th>
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<td><strong>Is there a Collection Connection</strong> with teaching resources?</td>
<td><strong>My Topic:</strong> Search the topic in <strong>Today in History.</strong></td>
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<td><strong>Browse Pathfinders</strong> for key words and links to the topic.</td>
<td><strong>Keywords:</strong> Is there an <strong>Exhibition</strong> related to the topic?</td>
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<td><a href="http://memory.loc.gov/ammem/ndlpedu/start/gs_src_path.html">http://memory.loc.gov/ammem/ndlpedu/start/gs_src_path.html</a></td>
<td><a href="http://memory.loc.gov/ammem/ndlpedu/collections">http://memory.loc.gov/ammem/ndlpedu/collections</a></td>
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<tr>
<td><strong>Is there a Research Center</strong> related to the topic?</td>
<td>Is there a <strong>Collection Guide or Bibliography</strong> on your topic?</td>
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<td><a href="http://www.loc.gov/rr">http://www.loc.gov/rr</a></td>
<td><a href="http://www.loc.gov/rr/program/bib">http://www.loc.gov/rr/program/bib</a></td>
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<td><strong>Search the topic in the Community Center.</strong></td>
<td><strong>Search the topic in America’s Library.</strong></td>
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## Primary Source Citations

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<td><img src="image1.png" alt="Image" /></td>
<td>Are you doing all you can? (1942) Library of Congress, Prints and Photographs</td>
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<tr>
<td>Cover</td>
<td><img src="image2.png" alt="Image" /></td>
<td>WACs parade marching in uniform; Ann V. Young circled in the photo. Ann Young Collection (AFC/2001/001/4921), Veterans History Project, American Folklife Center, Library of Congress. Born in Chicago, IL</td>
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<tr>
<td>Cover</td>
<td><img src="image3.png" alt="Image" /></td>
<td>Naval dispatch from the Commander in Chief Pacific (CINCPAC) announcing the Japanese attack on Pearl Harbor, 7 December 1941. Library of Congress, American Memory, Words and Deeds in American History: Selected Documents Celebrating the manuscript Division's First 100 Years. John J. Ballentine Papers</td>
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<td><img src="image5.png" alt="Image" /></td>
<td>Telegram informing Mrs. Lillian Sklar that her husband is MIA [January 8 1945] Jack Skylar Collection (AFC/2001/001/10641), Veterans History Project, American Folklife Center, Library of Congress</td>
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<td>5</td>
<td><img src="image7.png" alt="Image" /></td>
<td>Photograph of Kelly's medals. Absalom Kelly Collection (AFC/2001/001/1178), Veterans History Project, American Folklife Center, Library of Congress</td>
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<td><img src="image8.png" alt="Image" /></td>
<td>Window Banner, 1942-1944. Clare Crane Collection (AFC/2001/001/1754), Veterans History Project, American Folklife Center, Library of Congress</td>
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<td>7</td>
<td><img src="image9.png" alt="Image" /></td>
<td>Neighborhood fingerprint station: Fingerprints are your identification and protection during wartime - have the entire family take theirs now! (1941 or 42) Library of Congress, American Memory, By the People, For the People: Posters from the WPA, 1936-1943</td>
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<td>9</td>
<td><img src="image10.png" alt="Image" /></td>
<td>Angus, C. (between 1941 and 1943) Air raid precautions. Keep cool, don't scream, don't run, prevent disorder, obey all instructions. Library of Congress, American Memory, By the People, For the People: Posters from the WPA, 1936-1943</td>
</tr>
<tr>
<td>11</td>
<td><img src="image11.png" alt="Image" /></td>
<td>Chicago schoolchildren buy 263,148.83 in war bonds. In a special War bond Campaign which ended last month, the public school children of the South-Central District of Chicago purchased 263,148.83 in war bonds and stamps. The campaign was climaxxed with a rally in Washington Park on June fourth, at which time a huge check representing enough money for 125 jeeps, two pursuit planes and motorcycle was presented to Major C. Udell Turpin of the Illinois War Bond Sales staff, representing the Treasury Department. Also participating in the exercises were representatives of the War Department. (between 1942 and 1945)Library of Congress, American Memory, America from the Great Depression to World War II: Photographs fro the FSA-OWI, 1935-1945</td>
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11 | Morris Weiner upon enlistment in Buffalo, New York. Morris Weiner Collection (AFC/2001/001/10635), Veterans History Project, American Folklife Center, Library of Congress. Mr. Weiner was born in Chicago, IL.


17 | An example of the U.S. Army Air Force's "survival" maps (printed on cloth.) This map of Luzon Island in the Philippines was issued by the Aeronautical Chart Service in April 1944. Despite the large number of cloth maps printed by British, American, and German service units during the war, very few examples of World War II cloth maps are preserved in American libraries. Library of Congress Geography and Maps, Special Collections.


17 | Photograph of Kelly when he entered the service during WWII Absalom Kelly Collection (AFC/2001/001/1178), Veterans History Project, American Folklife Center, Library of Congress.


18 | "Dear Mr. President", Granbury, Austin, and Hood County, Texas, January or February 1942. Library of Congress. American Memory. After the Day of Infamy.


23 | Isabelle Cook Collection (AFC/2001/001/28), Veterans History Project, American Folklife Center, Library of Congress.
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<td>Do with less—so they’ll have enough. Poster released by the Office of War Information to bars and taverns, high schools, hotels, libraries, war plants, post offices. (March 1943). Library of Congress, American Memory, America from the Great Depression to World War II: Photographs from the FSA-OWI, 1935-1945</td>
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<td><img src="image3.png" alt="Image" /></td>
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<td><img src="image5.png" alt="Image" /></td>
<td>Ballinger, H. (between 1941 and 1943). Ride together—work together—save rubber for victory. Library of Congress, American Memory, By the People, For the People: Posters from the WPA, 1936-1943</td>
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<td><img src="image6.png" alt="Image" /></td>
<td>Palmer, A. (1941 or 1942). Rubber reclamation. Scrap tires mobilized for victory. Millions of discarded casings cover more than 100 acres at one Midwest recovery plant. Systematic piling and sectional arrangement reduce fire hazard. Special processes will separate metal from the tires and tube bodies. The reclaimed material will be used to manufacture thousands of. Library of Congress, American Memory, America from the Great Depression to World War II: Photographs from the FSA-OWI, 1935-1945</td>
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<td><img src="image7.png" alt="Image" /></td>
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<td>Naval dispatch from the Commander in Chief Pacific (CINCPAC) announcing the Japanese attack on Pearl Harbor, 7 December 1941. Library of Congress, American Memory, Words and Deeds in American History: Selected Documents Celebrating the manuscript Division’s First 100 Years. John J. Ballentine Papers</td>
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<td><img src="image9.png" alt="Image" /></td>
<td>Americans! Share the meat as a wartime necessity. (1942) Library of Congress, Prints and Photographs Division</td>
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<td>Jack Sklar upon assignment to the 106th Infantry Division, 331st Battalion. Jack Sklar Collection (AFC/2001/001/10641), Veterans History Project, American Folklife Center, Library of Congress</td>
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<td>Letter to Dad from Jack Sklar [February 9, 1945] Jack Skylar Collection (AFC/2001/001/10641), Veterans History Project, American Folklife Center, Library of Congress</td>
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<td>Telegram to parents of Jack Sklar informing them he is a POW of Germany [April 28, 1945] Jack Skylar Collection (AFC/2001/001/10641), Veterans History Project, American Folklife Center, Library of Congress</td>
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<td>Letter, Franklin D. Roosevelt to J. Robert Oppenheimer thanking the physicist and his colleagues for their ongoing secret atomic research, 29 June 1943. (J. Robert Oppenheimer Papers) Library of Congress, American memory, Words and Deeds in American History: Selected Documents Celebrating the Manuscript Divisions First 100 Years</td>
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<td><img src="image5.jpg" alt="Image" /></td>
<td>Letter, John F. Kennedy to Clare Boothe Luce thanking the congresswoman for a good luck coin, 29 September [1942]. (Clare Boothe Luce Papers) Library of Congress, American memory, Words and Deeds in American History: Selected Documents Celebrating the Manuscript Divisions First 100 Years</td>
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<td><img src="image6.jpg" alt="Image" /></td>
<td>The first strike vote. (1943). Library of Congress, Prints and Photographs Division World War II cartoon shows working men lining up to vote outside the Allis-Chalmers Plant in Springfield, Illinois. A large sign reads, &quot;The Question: Do you wish to permit an interruption of war production in wartime as a result of this dispute? Vote 'Yes' or 'No.'&quot; Uncle Sam, who watches, says, &quot;It's hard to believe that many of them will vote 'Yes.'&quot; On August 4, 1943, the workers in the Allis-Chambers Plant voted to strike. This was the first strike vote held after the passage of the Smith-Connally Anti-Strike bill which was designed to make it more difficult to strike. Despite the vote, there was no immediate strike. Like many people, Berryman viewed strikes during the war as unpatriotic.</td>
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<td><img src="image9.jpg" alt="Image" /></td>
<td>Kramer, C. (1943) &quot;Grandma is never absent now that they let her do all her own baking at the plant.&quot; Library of Congress, Prints and Photographs Division, Rosie Pictures: Select Images Relating to American Women Workers During World War II</td>
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<td><img src="image10.jpg" alt="Image" /></td>
<td>Crawford, R. (1940) Army air corps march [sheet music]. Library of Congress, Music, Theater and Dance,</td>
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<td><img src="image12.jpg" alt="Image" /></td>
<td>Hail Columbia. Library of Congress, American Memory, America Singing: Nineteenth-Century Song Sheets</td>
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